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prolific in his brief career, *La Clemenza di Tito*, *Il Flauto Magico*, and the *Requiem*, having all been written within this time. It was during the composition of *Il Flauto Magico* that he received the commission—conveyed in so mysterious a manner—to set to work without delay upon a Requiem. The tall man, “dressed in sombre grey,” who was the bearer of the message, is now well known to have been a servant of Count Walsegg, who hoped by secretly obtaining Mozart’s composition, to pass himself off as the author of a Requiem expressly written in honour of the obsequies of his recently deceased wife. Mozart, however, became so absorbed in this, his last composition, that he allowed a superstitious feeling to take entire possession of him during the progress of the work; and repeatedly declared that he was writing the Requiem for himself. A temporary rest from his labours, which was effected by his wife, slightly restored him; but he soon again asked for his score; and a return of his illness was the result. The last written words of Mozart known to exist occur in the postscript of a letter to his wife: the quotation at the end is taken from the grand trio in *Il Flauto Magico*. He writes: “Kiss Sophie for me. To Siesmag I send two good fillips on the nose, and a hearty pull at his hair. A thousand compliments to Stoll. Adieu! ‘The hour strikes! Farewell! We shall meet again!’”

About the end of November, 1791, we are told by Herr Ludwig Nohl, “he came one evening into the ‘Silberne Schlange,’ in the Kärnthner Strasse, which he was in the habit of frequenting; he looked very pale, and shivered violently; so, after staying only a few minutes, he offered his wine to the landlord, Joseph Deiner, with whom he often conversed, saying, ‘Drink this and call on me to-morrow; winter is come, and we require firewood.’ But when Diener went next day he found Mozart in bed; and the maid told him that her master had become so much worse during the night that they had been obliged to send for the doctor. When Mozart heard Deiner’s voice, he sent for him, and said in a feeble voice, ‘Joseph, we can do nothing to-day but submit to doctors and apothecaries.’”

From that day he never left his bed. Sophie, Madame Mozart’s young sister, who helped to nurse the composer, has left a graphic account of his last illness. One morning, after a critical night had been passed, she went to his bedside, when he instantly exclaimed, “Oh! my dear Sophie, it is well that you are come, and you must stay to-night; you must see me die.” “I strove to control my feelings,” (she writes), “and to dissuade him from such thoughts; but to all I could say he only replied, ‘I have the taste of death on my tongue, I smell the grave; and who can comfort my Constanze if you don’t stay here?’” At night the crisis came. When his young nurse, after a short absence, returned to his room, “I found,” she says, “Süssmayr (a pupil of Mozart’s) sitting by Mozart’s bed. The well-known Requiem was lying on the coverlet; and Mozart was explaining to Süssmayr the mode in which he wished him to complete it after his death. He further charged his wife to keep his death secret until she had informed Albrechtsberger of it, for the situation (that of assistant at the Stephan Church) ought to be his before God and the world. Closset, the doctor, was long sought in vain, and was at length found in the theatre, but he waited till the end of the piece. He then came and ordered cold applications on Mozart’s

burning head, which gave him such a shock that he died without recovering consciousness. The last movement of his lips was an endeavour to indicate where the kettledrums should be used in the Requiem. I think I still hear the sound.”

On a rough stormy December day, with alternate showers of snow and rain, Mozart’s body was borne to the grave, around which not one friend on whom the composer had bestowed so much pleasure, could be seen to pay the last tribute to his memory. No tomb—not even a cross—marked the place where he rested; and to this day no one has been found to point out the precise spot where he was interred.

Mozart’s widow, many years afterwards, married M. von Nissen, the Danish counsellor; and Madame Sonnenberg (poor “Nannerl”) was in 1829 residing in Salzburg in straitened circumstances, a widow, bedridden, and quite blind. Here we know that she was found, during a tour in Germany, by the Novello family, who kindly presented her with a sum of money (raised by subscription in London) as a remembrance on her name-day “by some friends of her brother.”

The value attached to these records of artist-life cannot be too highly estimated; and if, by our extracts and remarks, we have drawn attention to the volumes themselves, our sole aim is attained. The moral, too, of such a work may help us more clearly to see how nations whose boast it is to give birth to genius, have too often, instead of lending it a fostering care, allowed it to remain neglected and forgotten until, by its uncontrollable power, it has forced itself through the crushing influences by which it has been surrounded, and asserted itself to the world at large.

MONDAY POPULAR CONCERTS.

THE first Concert of the eighth season was given on the 15th ult. at St. James’s Hall. The programme was entirely devoted to the works of Beethoven, and we may say that every composition was executed to perfection. Mr. Franklin Taylor, the pianist on the occasion, selected for his first appearance the Sonata in D, Op. 10, No. 3, and gave so chaste and artistic a reading of it that we are much mistaken if he do not shortly take his place as one of the first exponents of classical music in England. Herr Straus led the Quartet in E flat, No. 10, Op. 74, very finely; and he was ably supported by Herr L. Ries (second Violin), Mr. H. Webb (Viola), and M. Pague (Violoncello). The Serenade in D major, played by Messrs. Straus, H. Webb, and Pague, pleased so much that two movements were unanimously *encored*. The Sonata in A, Op. 12, No. 2, was admirably executed by Mr. Taylor and Herr Straus; but we regret to say that there was a perceptible diminution of the audience before it commenced. Mr. Sims Reeves gave the *Lieder Kreis* and *Adelaide* in his usual admirable manner; and was accompanied in the true Beethoven spirit by Mr. Benedict. At the second concert Beethoven’s Septett was given; Mr. Charles Hallé was the pianist, and Miss Robertine Henderson the vocalist.

MUCH interest was felt at the Meeting of the Bristol Madrigal Society, on the 18th ult., in consequence of the performance for the first time of the three Madrigals for which the prizes of the society have been lately awarded. Another important event, too, connected with this gathering was the appearance of the new conductor, Mr. D. Rootham, in place of the well-known and highly respected Mr. Corfe, to whose untiring exertions it is not too much to say, the Bristol Madrigal Society chiefly owes its success. The Choir on this occasion was a splendid one, and numbered 92 voices. Mr. Leslie’s composition “Thine eyes so bright,” which gained the first prize, was much applauded; and although it is by no means easy of execution, it was extremely well sung. Having seen the manuscripts of these works, we can, from our own knowledge, speak of their merits. Mr. Leslie’s Madrigal is musically of more importance than the others. It is written for six voices, and shows an intimate acquaintance with the best works of this kind. The entries of the voices are always effectively contrived; the phrases are bold, and the modulations are introduced as they should be—to give satisfactory variety to the work, rather than to show the composer’s science. We are particularly pleased with the phrase “Then guide me,” the 9th on E in the first soprano having a pleading effect thoroughly in accordance with the words. We hope shortly to have an opportunity of hearing Mr. Leslie’s work at the Concerts of his Choir, when we know that all the delicate shading so necessary in a composition of this character will be carefully observed. Mr. W. J. Westbrook’s Madrigal, which gained the

second prize, is written for soprano, contralto, two tenors, and a bass. The poetry, from "England's Helicon," commencing "All is not gold that shineth bright in show," is well suited for music, and Mr. Westbrook has well caught the spirit of the words. It is simple in construction, the voices are never tortured with unvoiced skips, and the harmonies are rich, without being laboured. The G. A. in the first tenor, moving with the D and E in the soprano (between the 14th and 15th bar) is somewhat harsh in effect, there being no holding E to complete the chord of the $\frac{4}{3}$; but this could be easily altered (if thought advisable) before the work is printed, which, of course, it shortly will be. The treatment of the words "All is not gold" the second time they occur, is exceedingly good, the effect of the G natural, which appears first in the bass, on a chord of the $\frac{9}{8}$ suspending a 6th, being somewhat unexpected and *piquant*. Mr. Lahee's composition, the third of the prize Madrigals, beginning "Hark how the birds," is bright and cheerful throughout. The harmonies are simple; and some very effective imitations on the words "When warbling Philomel" form an agreeable contrast with the character of the opening subject. We have already said that Mr. Leslie's composition was exceedingly well received by the Bristol audience, and we may now add that the two other prize works were equally welcomed. The local papers are indeed enthusiastic in their praise, and we are glad to have an opportunity of endorsing the favourable verdict so unanimously pronounced on their first public performance.

COLLEGE OF ORGANISTS.—Our readers will probably recollect, says the *Manchester Courier*, that Mr. Henry Hiles, Mus. Bac. Oxon. (formerly organist of Bishopwearmouth Church) last year obtained the prize offered by the College of Organists for the best organ composition. This year he has not only again had awarded to him the ten guinea prize for the best organ composition, but also the ten guinea prize for the best anthem. Such an unprecedented success speaks highly for Mr. Hiles' musical talents and acquirements.

A BENEFIT Concert for the widow and children of the late Mr. Vincent Wallace took place at the Hanover-square Rooms on the 4th ult. Several of the most eminent artists lent their valuable assistance; and we sincerely trust that a satisfactory sum was obtained in aid of the laudable object for which the Concert was given.

MR. WILLIAM LEMARE, Organist of Stockwell Episcopal Chapel, gave a Concert at the National School-rooms on the 18th ult. The principal vocalists were Miss Fanny Armytage, Miss Emily Withers, Mr. T. Rogers, Mr. W. Lemare, and Mr. G. T. Schroeder. In the first part Mendelssohn's *As the Hart pants* (solos by Miss Fanny Armytage), was performed; and in the second part Professor Sterndale Bennett's *May Queen*, the solos by Miss Armytage, Mr. Rogers, Miss Withers, and Mr. W. Lemare. Several other vocal pieces were performed, and the Concert was made additionally attractive by a chorus of forty voices. Mr. Sidney Naylor was the accompanist, and Mr. William Lemare conducted.

On Monday, the 8th ult., Mr. J. Bradford, Organist of All Saints' Church, Surrey-square, Walworth, gave his Annual Concert at the Carter-street Institution. Walworth, when the following artists appeared:—Miss Rose Hersee, Miss Annie Howard, and Miss Emily Withers; Mr. T. Rogers, Mr. E. Bernard, and Mr. W. H. Hook. The programme comprised W. Sterndale Bennett's *May Queen*, the solo parts being taken by Misses Rose Hersee and Emily Withers, and Messrs. Rogers and Hook, supported by an efficient band and chorus of about 80 performers; the second part consisted of a miscellaneous selection of Songs, Duets, Glee, &c.

MR. GEORGE DOWN'S annual Soirée Musicale took place at Brixton, on Thursday, the 28th December. The soloists were Miss Amelia Down, Miss Archer, Miss Letitia Evans, and Messrs. William and Michael Dormer. The part-songs and choruses, with which the programme was agreeably varied, were rendered by Mr. M. Dormer's Tonic Sol-Fa Choir in a very satisfactory manner. The most successful pieces were Handel's "To thee Cherubim," Rossini's "Carnovale," and Dr. Calcott's glee "In the lonely vale of streams" (*encored*). The National Anthem, in which all present joined, terminated a pleasant and highly successful concert.

THE First Grand Concert of the season took place at the Beaumont Institution on Monday, the 8th ult. The vocalists engaged were Madame L. Baxter, Miss Danielson, and Miss L. Vinning; Mr. Sims Reeves, Mr. Frank Elmore, and Mr. Weiss. The instrumentalists, Mr. Viotti Collins, Miss Baxter, and Mr. Frank Mori. The Institution was crowded, although Mr. Sims Reeves did not make his appearance, sending an apology for hoarseness, at a quarter before six in the evening. Madame L. Baxter sang Hatton's "Lark" in her usual beautiful style. Miss Vinning was *encored* in each of her songs, and kindly repeated them. Mr. Weiss sang the "Slave's Dream," and in answer to an *encore* the "Village Blacksmith." Miss Danielson received great applause for her rendering of the "Fisher Maiden;" and but for the absence of our great tenor the Concert would have been as successful as could be desired.

THE Musical Directory for 1866, published by Messrs. Rudall, Rose and Carte, is exceedingly useful, if only as a record of the addresses of professors and music-sellers in town and country. We should be glad, however, to see that the names of those deceased during the past year had been carefully struck out, as their presence in the list may lead many to doubt the accuracy of the other information contained in the book. In the Almanac, too,

although it may be useful to know when Tippoo Sahib was killed, and when Prince Rupert took Birmingham, we should much prefer that these events should give place to some others of more real interest to musicians.

THE Prospectus of the 11th season of Mr. Henry Leslie's Choir sufficiently shows that he is resolved to carry on his concerts with even more than his accustomed vigour. Mr. Sims Reeves, Mr. Santley, and Madame Sainton-Dolby are amongst the vocalists engaged, and a new psalm by Gounod, "By Babylon's wave," Beethoven's Mass in C, Wesley's Motett, "In Exitu Israel," and a portion of Mozart's Litany in B flat, are promised during the season. The first Concert takes place on the 1st instant.

A SERMON preached in St. John's Church, Leicester, by the Rev. C. J. Vaughan, and published by Macmillan and Co., shows that the clergy are giving their earnest attention to the subject of church music. Amongst other observations bearing upon the question, he says, speaking of the necessity of the congregation joining in the service—"You know that the alternative is not between the natural voice and the voice of song, but between the voice of song and silence." This is indeed a truth too seldom recognized.

TO CORRESPONDENTS.

**Notices of concerts and other information supplied by our friends in the country, must be forwarded as early as possible after the occurrence; otherwise they cannot be inserted. Our correspondents must specifically denote the date of each concert, for without such date no notice can be taken of the performance. All communications must be authenticated by the proper name and address of the writer.*

Our Correspondents will greatly oblige by writing all names as clearly as possible, as we cannot be responsible for any mistakes which may occur.

We cannot undertake to return offered contributions; the authors, therefore, will do well to retain copies.

Notice is sent to all Subscribers whose payment (in advance) is exhausted. The paper will be discontinued where the Subscription is not renewed. We again remind those who are disappointed in obtaining back numbers, that although the music pages are always stereotyped, only a sufficient quantity of the rest of the paper is printed to supply the current sale.

Thomas J. Todd.—*Works on the theory of music seldom treat solely of the subjects named. Cherubini's "Treatise on Counterpoint and Fugue" we would strongly recommend to our correspondent.*

A Student.—*The publisher of the pamphlet on the "English Concertina," noticed in our last number, is Mr. W. Cavell, 24, Dorchester-street, New North-road, N.*

G. Tyro.—*German pedals, in first-class Organs, act on an independent set of stops; in Organs of a smaller calibre, they are attached to the lower notes of the key-board, with sometimes one, two, or three, instead of eight, ten, or more independent stops. Composition pedals simply effect mechanical changes of the stops by means of the feet, to prevent the necessity of taking the hand off the keys.*

J. N.—*The reviews on musical performances in Florence are too lengthy for our columns.*

Brief Summary of Country News.

We do not hold ourselves responsible for any opinions expressed in this Summary; as all the notices are either collected from the local papers, or supplied to us by occasional correspondents.

ANDOVER.—The members of the Andover Choral Society, with the assistance of several of Mr. Snary's pupils from Winchester, gave their first Concert on the 21st ult. Several Part-songs, Madrigals, and concerted pieces were most effectively rendered; and two Pianoforte pieces were well given by Mr. Snary, who, in consequence of indisposition, was unable to sing. The Concert was extremely well attended.

AUCKLAND, NEW ZEALAND.—The Organ lately erected in St. Matthew's Church is one that will not suffer by comparison with many of those belonging to the churches and chapels of older countries. The instrument contains 1,231 pipes, the largest of which are 16 feet in length, and the smallest about the size of a goose-quill. The organ has a fine and extremely rich quality of tone; and the stops are said to be of excellent quality. Auckland may well be proud of possessing an instrument so costly and unique.

BEDFORD.—The Grammar School Concert, which took place on the 21st December, under the direction of Mr. P. H. Diemer, was one of the very best that has yet been given. The first part consisted of Virginia Gabriel's Cantata, *Dreamland*, which was exceedingly well performed, the solos being most ably rendered by Messrs. H. Brereton, T. Bather, B. Halsted, and the Revs. H. A. Cotton and C. Brereton. The second part consisted of a miscellaneous selection, in which a Concertina Solo, by Mr. Law (who has always been most zealous in the cause of the school music), was much applauded and *encored*. Several Glee and Part-songs were executed with commendable precision; and the Concert concluded with the National Anthem. The musical training of this school reflects the utmost credit upon Mr. Diemer and Mr. Halsted, the improvement since the last year's performance being in the highest degree satisfactory.